533 or

Čiučia liulia, my little one,
Liulia, my poor little baby. (16)

16. Ibid., p. 52.

Almost all of the individually sung songs of this type breathe a sad, yearning mood, while those sung out of doors are mostly filled with humor and joy:

Valioi, you meadows, valioi!
Valioi, you green ones, valioi!
My sickle is all of steel, valioi!
My sickle is not sharpened, valioi!
My rake is beautifully carved, valioi!
A present from my dear boy, valioi! (17)

17. Ibid., p. 57.

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535 The Lithuanian dancing songs above all breathe joyfulness. At another place we have already seen how originally the rhythm of the dance, lacking musical accompaniment, was produced by the dancers themselves. Today, of course, there is musical accompaniment, and to each dance belongs a series of joyful songs:

When the fox dances and the hare dances,
All animals dance,
And the deer with long horns,
He stamps up and down.
/44/ When the crow dances, the magpie dances,
All birds dance,
The crane with the long beak
Strides up and down, etc. (18)

18. Ibid., p. 47.

The old Lithuanian folk dances, which must

535 The old Lithuanian folk dances, which must be treated here, had been almost forgotten until very recently and were revived only a few years ago. They are of great interest for the understanding of a certain mental attitude. Let us take for example the old dance "blezdingėlė" /the little swallow/, a group dance in which girls and boys draw themselves up in two rows (similar to the wedge-shaped formation of wild geese), with white handkerchiefs in their hands, and imitate the flight of swallows by gentle raising and lowering of their arms (see illustration), while they step once forward and once backward, singing. We thus see an unusual grace and an astonishing sensitiveness for a folk dance; it is as if the wind were passing across a cornfield. The further figures consist in the partners going together toward the middle and the couples crawling alternately under their highly raised arms to music that becomes faster and faster. In another dance, "kepurėlė" /the little cap/, two couples stand opposite each other. They seize each other first by one hand and turn to the right; then the same movements take place to the left. At the second verse of the melody the boys take their caps off and the couples bow to each other crosswise. There follows in the same position a turning and bowing to the outside. The whole thing is repeated two or three times. A large number of the old folk dances are danced in a similarly delicate and gracious manner. A real dance of spring is the "kubilas," also illustrated, which still lives today in Suvalkija.

About a half century ago new folk dances came into fashion that express a completely different mental attitude. It was above all the "suktinis" /45/ (slow waltz), which came from the cities, passed over into the villages, and superseded many other dances. As a matter of fact, the "suktinis" is not an original folk dance, but an example of adaptation of a higher cultural good to popular use. The melody stems from an

•535 opera overture and bears a Polish-Czech stamp. The couples take hold of each other, hold their arms folded on their back, and step forward in polka tempo, until with the change of tempo a turning takes place while alternately the girls and boys, one partner or the other, whirl around backwards in a circle. The dance "noriu miego," often danced today, is also not an original Lithuanian folk dance but the arrangement of an Esthonian one. (19)

19. For the statements on the dances "suktinis" and "noriu miego" I am indebted to the chief of the folklore archives, Dr. J. Balys.

The peasant in the country knows in addition German dances. He dances for example the quadrille and also the waltz, although with a small variation. He also loves those old, characteristic round dances, which give all the dancers opportunity to be active at the same time. They are danced in every village. The Lithuanian describes his round dances not as "dances" but as "games."

There is pictured the sowing, growth, blossoming, and harvesting of the poppy, for example. Men and women dancers grasp each other by the hand in a closed circle, while the boldest and liveliest girl takes her place in the middle and gives the sign for the beginning of the round. The circle then begins a striding motion and stops at times to imitate -- always with an accompanying song -- the various motions with which the girl standing in the middle represents the growing of the poppy symbolically. The dance is called "aguonėlė" /little poppy plant/. Many other rounds are danced in a similar manner, relating to the animal, bird, and plant worlds. On fine summer afternoons girls and boys go outside the

535 village onto the broad main road for the round dance.

The Lithuanian song dances offer the spectator a gay and colorful picture, particularly when the girls /46/ appear in their old national costume on festive occasions. The colorful bodice, the long, gay, fluttering ribbons fastened to the headdress, the shining aprons -- everything breathes joyousness and is combined with the character of the dances into a unified, beautiful picture.

533 3. Motifs and Content of the Dainos

The Lithuanian dancing songs are songs of the summer, which ring in the evenings, when outside before the village the torches blaze and the ground shakes from the rhythm of the dance. But already an examination of the old folk dances, melodies, and work songs has shown us that such primitive expressions of optimistic joy are not the really characteristic feature of Lithuanian folk poetry as a whole. In content the Lithuanian songs include probably the whole human scale of feelings, but over most of them lies a shy reserve. Even where the daina turns into a folk ballad it retains in its expression this characteristic stamp.

The Lithuanian folk ballad has not yet been subject to investigation by literary criticism. The question as to how far the epic elements which many dainos contain are formed in the manner of a ballad, i.e. dramatically, cannot be decided immediately, since the concept of the ballad itself varies. In an as yet unpublished essay "Über die litauische Volksballade," very kindly put at my disposal, Dr. J. Balys investigates the epic element in 45 dainos, which he divides into ballads of natural magic, ghost ballads, horror ballads, sentimental ballads, ballads of fate and historical sagas. As follows from the whole nature of